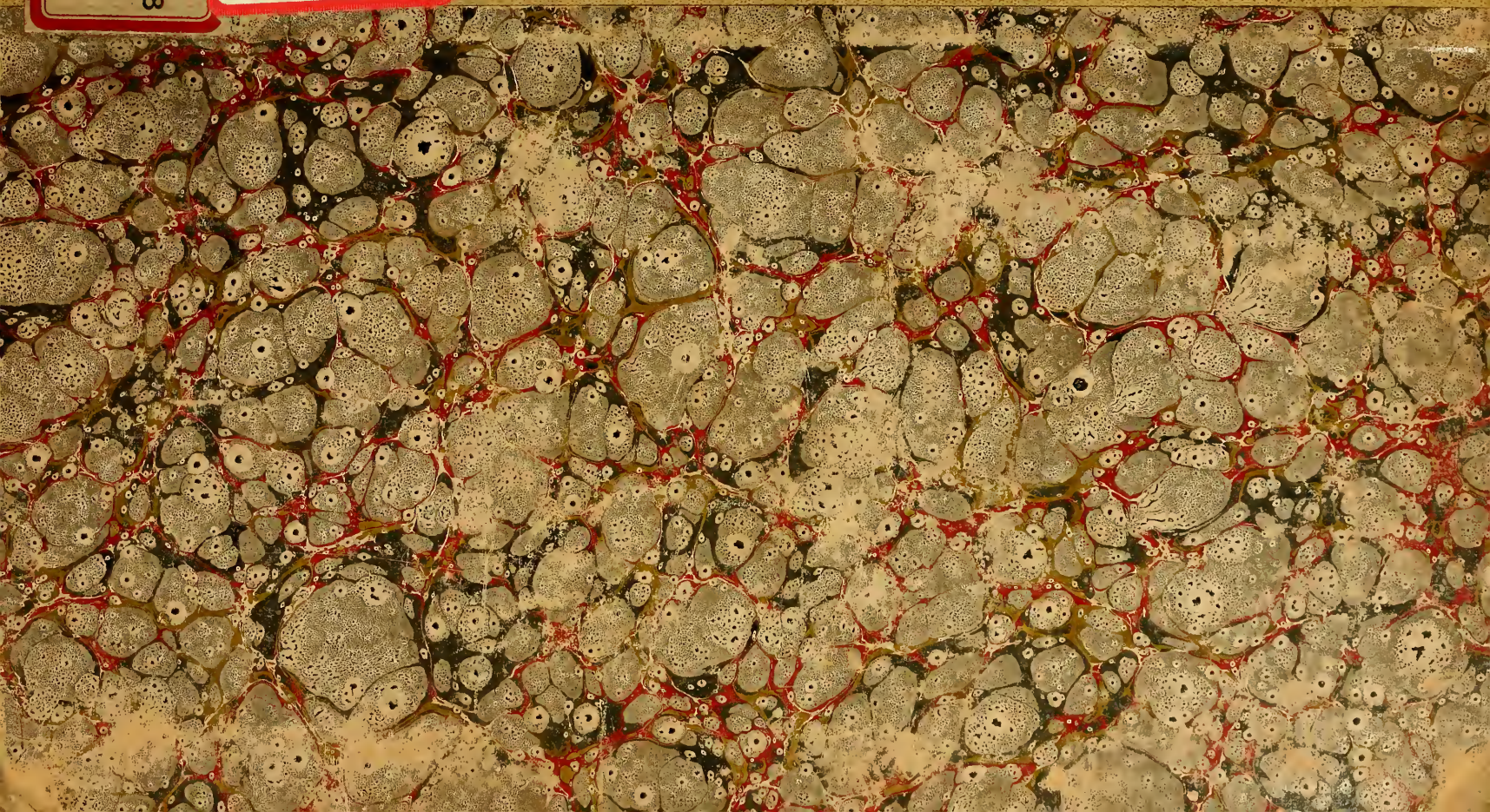

REPORT

ON THE WORKS OF PUPILS,

IN THE

FRENCH SCHOOLS OF DESIGN,

RECENTLY EXHIBITED IN THE

PALAIS DE L'INDUSTRIE, CHAMPS-ELYSEES, PARIS;

WITH

A COMPARISON

OF THE

FRENCH AND ENGLISH SYSTEMS OF ART EDUCATION,

AND

Suggestions for the Improvement and Modification of the latter:

AS PRESENTED TO THE SECRETARY OF THE SCIENCE AND ART DEPARTMENT, BY ORDER OF THE LORDS OF THE COMMITTEE OF COUNCIL ON EDUCATION.

BY

WALTER SMITH,

HEAD MASTER OF THE LEEDS, HOLBECK, AND KEIGHLEY SCHOOLS OF ART;
HEAD MASTER OF THE DRAWING DEPARTMENT OF THE LEEDS GRAMMAR SCHOOL;
PRINCIPAL ART MASTER IN HUDDERSFIELD COLLEGE; AND
SUPERINTENDENT OF DRAWING IN SCHOOLS FOR THE POOR IN THE DISTRICTS OF LEEDS, BRADFORD, HUDDERSFIELD, KEIGHLEY, ETC.

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Schools, by theorists in the offices of the Committee of Council on Education; and the vote of the House has determined that if competent men are employed to report on public schools, it is but just to them and the country that their reports should be presented intact, and their opinions be judged of by the public who pays for their opinions.

It seems to me that, in practically suppressing the reports of the Art Masters who visited Paris, the Science and Art Department is pursuing a course precisely parallel to the theorists in the Education office, and that the Department hopes to escape, by its comparative obscurity, the condemnation which the more important office has received from the House of Commons.

At a time when a Committee of the House is engaged in an inquiry into the condition and management of Schools of Art in Great Britain, the publication of the whole of the Reports of the Art Inspectors and Art Masters who visited Paris, and their comparison of the French and English systems of Art Education, would appear to be opportune and valuable. This, however, the Department has refused, and inasmuch as both the Masters and Inspectors, with the exception of the Head Master of the Manchester School of Art and myself, are in the direct payment of the Department, it is not probable that others besides Mr. Mückley and myself will be allowed to take independent action in the matter.

I have thought it, therefore, to be my duty as an independent practical man to publish my Report, not because of any special value which I attach to it, but because I feel that those who have the task of re-modelling the Science and Art Department should have every means of information on the subject which can be given to them, by those practically connected with Art Education.

The application of a Revised Code to Art Schools throughout England, and the exceedingly unfair nature of its regulations, has awakened an universally indignant feeling towards the Science and Art Department. The tendency of all the recent acts of the

Department has been towards lowering the standard of Art Education, and the withdrawal of all public assistance from Provincial Schools of Art. The cause of this is the infinitesimal practical element among the officials of the Department who manage the Art Education of England from the South Kensington centre. I know but of one man, occupying anything like a prominent official position in the Department, who has had anything, practically, to do with a Provincial School of Art, and his position is such as would hardly give him much influence in general management. As a consequence, the Department legislates for circumstances of which it is almost ignorant, and applies theories of Art Education, concocted without practical assistance, which are utterly unsuited to the wants of the country and the age.

As another consequence, gorgeous courts arise at South Kensington, Venetian glass and majolica plates are purchased at fancy prices, whilst Provincial Schools of Art, in important centres of manufactures, are crippled and curtailed; the Schools of Art and Schools of Design, throughout England, are to be made mere elementary drawing classes, in order that South Kensington may have a public curiosity shop.

All this is very natural. Place any set of men in irresponsible authority, dealing with large sums of money for which they do not work, give them perfect control over it, or amenable only to others who know one degree less of its application than themselves, and the probable consequence will be that they will use their pecuniary power for their own aggrandisement, to increase the importance of their centre of authority, and to decrease to a minimum the funds which go entirely away from their own hands. Thus cabinets of expensive and luxurious curiosities multiply in the South Kensington Museum, its walls are covered with mosaics and frescoes, its decorations are resplendent with gilding; whilst, unhappily, many a poor country School of Art cannot get decent rooms for its pupils to work in, or afford to teach them at a working man's fee.

When we look at the enormous cost of management of the Department, and the sums lavished on the Museum (for which we in the provinces have the lion's part to pay), and then look to the insignificant amount distributed to nearly one hundred Provincial Schools of Art, we are tempted to exclaim "O monstrous! but one halfpenny-worth of bread to this intolerable deal of sack!"

The remedy for these evils is a simple one. The House of Commons should govern, and the Science and Art Department only administrate. Let Parliament fix the conditions upon which the Provinces and the Manufacturing Centres should receive assistance in developing taste and trade skill, and the officials of the Department distribute this assistance when the conditions have been complied with, having no power to alter these conditions without the consent of Parliament. And let the system of Nomineeship, for important positions, be abandoned at head quarters, and the same law hold good in the Art Department, as obtains in other Government departments, that of advancing men to high official positions, from among the workers, so that official theories may be sometimes seasoned by an atom of practical experience.

If this be done, reformation will take the place of these periodical small revolutions; art life at the extremities will not exhibit so ugly a contrast with art life at the centre; New Codes will no longer convulse, and confuse, and destroy the Schools of Art in our Provincial Cities; nor will Provincial Committees need to be threatened with being starved into abject submission.

I am, Sir,

Yours faithfully,

WALTER SMITH.

REPORT ON THE WORKS,

ETC.

To the Secretary of the Science and Art Department,
South Kensington, London.

School of Art, Leeds, *January 26th*, 1864.

Sir,

I have the honour to submit to you the following report on the works of the French Schools of Art, and of the Drawing Departments of various Educational Institutions, recently exhibited in the Palais de l'Industrie, Paris.

For convenience of reference, I have divided the report into three distinct parts, viz. :—

1st.—A series of notes made in presence of the exhibited works in the Palais de l'Industrie, and remarks on the productions of each School exhibiting.

2nd.—A consideration or general view of the works under the headings of the instructions for the report, comparing both systems of instruction and works produced, with the School of Art system in England, and works produced in the Schools.

3rd.—A comparison of the productions of the French Schools in the aggregate with the works of our own Schools, especially with reference to any suggestion they may offer for the improvement or modification of our own system, with suggestions for the encouragement and development of Art Education in England.

The instructions issued to the Inspectors and Masters appointed to report, (a copy of which I append) say "The Inspectors and Masters have been requested to visit Paris, for the purpose of examining the works of the various Art Schools of France, now exhibiting &c.," but as the bulk of the works exhibited were not produced in Schools specially devoted to Art study, and were merely the drawings and productions of drawing classes in public and private educational establishments in various parts of France, I have thought it advisable to preface my report by a list of the Schools exhibiting.

It would be manifestly unfair to subject the efforts of pupils, who only occasionally draw, to the same criticism as the works of students

in Schools of Art; for in Schools for general education, drawing is only a subordinate subject, whilst in Art Schools, it is necessarily the principal.

Under these circumstances, I have not applied the same standard of excellence to the two classes of Schools, and this must be borne in mind whilst considering my remarks. Had the works been judged by the standard of Art Schools in England, the verdict must have been more wholly in condemnation of the Exhibition than it is. I preferred, therefore, to judge of the works of each School according to its character, remembering when drawing was taught only as one among many subjects in a School, and when, as in Art Schools, it was the only study.

The list of the Schools exhibiting, with the names of the Masters or Directors, is as follows:—

EXPOSITION DES ECOLES.

Ecoles municipales specialement consacrées à l'enseignement des arts du dessin.

DOMICILES.	DIRECTEURS.
Rue Ménilmontant, 12,	M. Lequien, père.
Rue de Chabrol, 18	,, Lequien, fils.
Rue de Volta, 37,	,, Levasseur.
Id. id.	Mme Levasseur.
Rue de l'Ecole de Médecine (délégués).	M. Belloc.

Ecoles laïques spécialement consacrées à l'enseignement des arts de dessin.

Rue de Pontoise, 21,	M. Fauvel.
Impasse St.-Louis, (17e arr.)	Mlle. Lecluse.
Faubourg St.-Martin, 37,	M. Tissier.
Rue St.-Elisabeth-du-Temple, 14,	,, Zinc.

Ecoles laïques privées (enseignement accessoire du dessin.)

Rue St.-Pierre—Popiucourt, 26,	M. Barthelemy.
Rue Rouret prolongée (Villette),	,, Humain.
Rue de Valois, 21,	,, Jeannin.
Rue Levert, 42, (Belleville),	,, Romain.

Ecoles communales laïques (enseignement accessoire du dessin).

Rue Neuve—Coquenard,	M. Barbier.
Rue du Renard—St.-Merry,	,, Decaix.

DOMICILES.	DIRECTUERS.
Rue de Sèvres, 16,	,, Dubois.
Place de la Mairie (Vaugirard),	,, Flamarion.
Rue Ferdinand, 3,	,, Maréchal.
Rue de la Réunion (Auteuil),	,, Thouroude.
Rue Racine, 8,	,, Velter.

Ecoles dirigées par les frères (enseignement accessoire du dessin.)

PARIS.

ECOLE CHRETIENNES.	DIRECTEURS OU PROFESSEURS DE DESSIN.
De la rue de Chabrol, 61,	Frère Anastase.
Du marché St.-Martin,	,, Angelmis.
De la rue des Francs-Bourgeois (Marais),	,, Arcadius.
De la rue de la Jussienne,	,, Athanase.
De Passy,	,, Aubin.
De la rue de Fleurus,	,, Baudine.
Du Gros-Caillou,	,, Berthaud.
De la rue St.-Etienne-du-Mont,	,, Flour.
De la rue St.-Bernard et de l'avenue de la Roquette,	,, Gérardin.
De la rue St.-Lazare,	,, Hugiasi.
De la rue d'Argenteuil,	,, Mauricius.
Du faubourg St.-Martin, 159,	,, Nicolaüs.
De St.-Nicolas,	,, Souffroy.
Du Noviciat des Frères	,, Pierre-Céleste.

DEPARTMENTS.	
Ecoles laïques.	
Aix,	M. Dombre.
Auch,	M.M. Martin et Lago.
Châlons-sur-Saône,	M. Couturier.
Charleville,	,, Rossat.
Choisy-le-Roi,	,, Lepine.
Clermont-Ferrand,	,, Chopinet.
Lagny-sur-Marne,	,, Fleury.
Mâcon,	,, Chambellond.
Melun,	,, Fournials.
Thionvile,	,, Lefèvre.
Toulouse,	,, A. de Perpessac.
Tours,	
ECOLES DES FRERES.	
Beauvais,	Frère Mené.
Pontoise,	,, Abel.

Copy of Instructions for Report.

"The Inspectors and Masters have been requested to visit Paris for the purpose of examining the works of the various Art Schools of France now exhibiting in the Palais de l'Industrie, and of separately reporting on them under the following heads :—

First.—As to the course of instruction followed in these schools collectively or individually.

Secondly.—The nature of the *examples* placed before the students, and any principle apparent in the selection of such examples.

Thirdly.—How far the attention of the students is directed to nature and natural objects as the source of novelty in ornament.

Fourthly.—If any principles of design, or of ornament, appear (from the works exhibited) to be taught to the students.

Fifthly.—The instruction given in geometrical drawing, mechanical projection, perspective, and anatomy.

Sixthly.—The mode of teaching the figure and the position it takes in the course.

Seventhly.—The instruction in modelling as evidenced by the results.

And lastly—Some comparison of these works in the aggregate with the works of our own schools, *especially with reference* to any suggestions they may offer for the improvement or *modification* of our own system.

Each will, as far as possible, give his own views, and not in conference with the others. Whoever receives this paper will be kind enough to communicate its contents to the others.

(Signed) RICH. REDGRAVE."

Nov. 5th, 1863.

PART FIRST.

NOTES MADE IN PRESENCE OF THE EXHIBITED WORKS IN THE PALAIS DE L'INDUSTRIE, AND REMARKS ON THE PRODUCTIONS OF EACH SCHOOL EXHIBITING.

Ecole municipale de Dessin, et de Sculpture, dirigée par M. Lequien père. Address: Rue de Ménilmontant, 10.

The subjects exhibited are principally Academy figures, in light and shade, or sculpture, and drawings of ornament from the cast. There is an absence of trashy work in this collection, distinguishing it from the majority of the other collections.

Modelling.

Of forty-three works exhibited, one is ornament, the rest figure, six after nature, and thirty-six from the antique or the flat. All the models are painted a dark clay colour. Every figure but one, is in alto-relievo.

No English School of Art could produce such a show of modelling. The high relief of the figures makes the modelling more instructive to the student, and at the same time easier than low relief.

It would appear that in this School, specially devoted to drawing and sculpture, the human figure is regarded as the most important subject of study.

There are no designs of sculpture, and the studies from the living model, are not in proportion to the works exhibited in other stages.

The perspective of the reliefs is good, and being in alto, the works will bear examination from several points of view. The models are in the style which English modellers usually call *French—i.e.*, great effort is made to obtain spirited action, the outlines of the figures are in a few long lines, the details being subdued and kept subordinate to a spirited general effect—though there are occasional points of shadow at the junction of muscle and tendon, or at the insertions of muscles, strongly expressed. Some of the studies give the idea of having been modelled for use in decoration, allowance being made for distance from the eye, gilding, or painting, which would soften the markings of the muscles.

I have little doubt but that this is the case, for the students producing these works are either carvers and gilders, marble masons, wood carvers, or goldsmiths, etc., etc., engaged every day in producing somewhat similar works for decorative purposes.

Altogether, these models impress one with the idea that the students have a great knowledge of the human figure, and can model in a spirited and masterly manner, contrasting strangely with the timid and feeble style of work in English Schools of Art.

[The Science and Art Department recommends that the competitional subjects of the human figure, in English Schools of Art, should be modelled in low relief. This, in my opinion, as a practical modeller, is a mistake, because low relief, to be successful, requires a thorough knowledge of the figure, a knowledge also of perspective, as applied to round surfaces, and experience in fore-shortening, and this comes only as the result of long study and practice, and should not be attempted by the young student. The only reason assigned by the Department, for the practice of low relief, is for convenience of packing, when the models are transmitted to London from the provinces, and this is not, in my opinion, a reason sufficiently cogent to involve the sacrifice of a principle.]

Works in light and shade.

1. Ornament.—In the majority of the works exhibited, the same casts have been used, as we use in Schools of Art, such as the Trajan and Florentine scrolls; one important feature in the studies, being, that they are on the same scale as the cast, making drawings some 3 feet by 4 feet; and all the chalk drawings, with a few and insignificant exceptions, are rubbed—*i. e.*, shaded with leather and stump, and only occasionally touched with the point. The roundness obtained by this process exceeds, both in relief and truth to natural effect, anything I ever saw in work with the point. The size also necessitates an attention to, and knowledge of detail, impossible in drawings of much less dimensions than the cast, as in imperial size.

Much White Chalk is used, and very skilfully.

Dark back-grounds assist in obtaining the effect of roundness.

2. The Human Figure.—The drawings of figure are also rubbed and worked with the stump, the effect being almost perfect, but the manipulation not so successful. The great virtue of these drawings is their truth, beauty, and simplicity of means. They are all on the same scale as the casts, except the Academy figures, which are

executed on paper about the size of half-imperial, whether from nature or the antique.

There are no Anatomical drawings, or anything but the three subjects, figure modelling, figure drawing, and drawing of ornament, except a few designs for panels, painted in the peculiar French method, without blending of tints, and these are execrable in design, dating also from 1855 to 1861, apparently the work of several years, being by far the weakest things shewn by the school.

Many studies from the cast seem to have been done in order to see how much expression could be obtained, with the smallest possible amount of work. They are executed on dark grey paper, which is used as a middle tint, the lighter parts and high lights expressed in white chalk, used thinly or thickly, according to the effect required.

I have no hesitation in saying, that if the best examples of either shading from the cast of ornament, or figure, or figure modelling, were obtained from this collection, and placed side by side with the drawings and models produced in English Schools of Art, of the same subjects, the latter would sink into utter and hopeless insignificance, and I would strongly recommend that an effort be made to purchase a few of the best works of this and the Toulouse School, for the purpose of a salutary comparison with our own productions.

Ecole municipale de Dessin et de Sculpture, dirigée par M. Lequien fils, sculpteur, élève de son père. Address: Rue de Chabrol, 18.

This school exhibits models in plaster, of ornament and the human figure; large heads, and Academy figures, from the antique, and from the tombs of the Medici; one stone carving of a group of flowers, from nature; and many wood carvings; crayon drawings, in the same style as those of the school of M. Lequien père; and compositions of groups of casts in crayon.

In this school, the size of works seems an important feature, several groups of life-sized casts are as large as 4 feet by 3 feet 6 inches.

Nothing can exceed the extraordinary effect of the drawings, which appear to be, and I am told are done in a few evenings.

The course of figure drawing in light and shade, in this school, is in three stages, viz.:—

1st.—From lithographed shaded copies.
2nd.—From the cast.
3rd.—From life.

A simple and admirable arrangement, leading from the easy to the difficult, in natural order. In the first, manipulation and form are learnt; in the second, how to see form in a fixed object, and detect the various degrees of light and shadow; in the third, the application of acquired knowledge and power to nature, in the living model.

[In our Schools of Art, we have no examples between outline of the human figure, and drawing from the cast of the figure, except the chromo-lithographed studies after Mulready, and these, introducing coloured chalk, are too difficult for the beginner. Some well-finished examples of heads, hands, and feet, and some full figures, say 30 inches in height, would be a valuable addition to our competitional examples in light and shade figure drawing.]

In this school there are a few studies of flowers, in colour, most of them in the flat tint, block printing style. Some, however, are softened and blended in the working, and chalk shadows are used with the colour. There are also a few projections of the intersection of solids, casting of shadows, and drawings of conic sections. Also one very beautiful large model of one of the classical orders of Architecture in plaster.

Ecole municipale de Dessin, et de Sculpture, dirigée par M. Eugène Lavasseur, peintre, né à Paris, élève medailliste de l'Ecole impériale des Beaux-Arts, et de M. Monvoisin. Address : Rue Volta, 37.

The works in this school's collection are more various than in those of the Lequiens, excelling particularly in the drawing of plants from nature, real size, in black and white chalk, on dark tinted paper. They are roughly executed, in little more than what is called half-tint, but are carefully, almost botanically drawn, and are very effective. If the French students knew how to make use of them, such works would be very valuable for designing.

The crayon studies of ornament are excellent, but of figure not so good. There is only one design, and that is on unprincipled French principles.

A few flower paintings in tempera, like block printing, clever as to colour, and excellent in drawing.

All, or nearly all, works appear to have been drawn from nature or the cast.

There are sixteen works modelled, three of ornament, nine from the cast, and four from nature, promising works, but not above the average of School of Art works in England.

A large proportion of the models are in terra cotta.

Ecole municipale de Dessin pour les jeunes personnes, dirigée par Mme. Lavasseur. Address: Rue Volta, 37.

This school, apparently the female department of that last described, exhibits sixteen singularly good life-sized busts in chalk, from the cast, some of which are remarkable for both effect and workmanship; also six life-sized heads, painted in oil, which, together with drawings of plants, from nature, and of ornament, from the cast, make a very respectable collection.

[If compared, however, with the works of our only English Female School of Art, in Queen's Square, London, either as to finish or power, or comprehensiveness of subject, the exhibition dwindles away into pitiable insignificance.]

Délégués de l'Ecole impériale spéciale de Dessin. Director, M. Belloc. Address: Rue de l'Ecole de Médecine.

A collection of works of a very elementary kind in pencil, crayon, pen and ink, of landscapes, and heads from the flat, &c.,—just such an exhibition as is held in a private Boarding School in England, at the end of a half year, before the pupils disperse for the holidays,—works to be gazed at with feelings of pride and astonishment by their producers, and possibly also by the proud parents of the pupils, feelings not easily communicated to other persons. It is difficult to divine on what grounds such a collection as this is exposed to the metropolitan criticism of so artistic a people as the French.

Ecole de Dessin de la rue de Pontoise, dirigée par M. Fauvel. Address: Rue de Pontoise, 21.

All the works are crayon studies from the copy: ordinary drawing class work.

Ecole spéciale de Dessin appliqué aux arts industriels, pour les jeunes personnes, dirigée par Mademoiselle Henriette Lécluse, sous le patronage de M. le Maire du XVII^{e} *arrondissement. Address: Impasse Saint-Louis.*

The works of a female school, taken as a whole, creditable productions. Several large works in oil and pastile. The most important is a study of game in oil, which obtained honourable mention in some competition in 1856, though it is dated 1852. Another work is a

historical picture, "C. Corday led to Execution,"—an ambitious effort, reminding one strongly of Royal Academy gold medal competitions. Several well-finished paintings on porcelain, and miniatures, and a group of flowers in colour, form part of this collection.

The pupils in this school are industrial artists, whose best works, doubtless, have been sold in the ordinary course of trade. The list of students attending the school include painters, engravers, lithographers, ornamental fan makers, and colourers of photographs.

From the character of the exhibited works, I should judge that much better things are done in the school than are here shown, and that the object pursued by the directors is to give the pupils a sound instruction in industrial art, with a view of enabling them to earn a livelihood by the practice of drawing and colouring.

Ecole professionelle et préparatoire aux Beaux-Arts et aux Arts industriels, dirigée par M. Tissier. Address: Rue du Faubourg St.-Martin, 37.

One of the very few schools in which the instruction given is both comprehensive and sound. The school, as its name and description above states, is preparatory to *the* Fine Arts' School of Paris, and displays great variety in its subjects of study, excelling more particularly in architectural, and mechanical, and engineering drawing. The designs produced by the pupils of M. Tissier, under his direction, of public monuments and buildings, are excellent examples of architecture, and, considering the youth of the pupils producing them (none over 18 years) are remarkable productions. A frame of architectural designs, thirteen in number, done in the school, are by far the most beautiful pencil drawings I have ever seen. There are also a number of sheets of projections, shewing the true forms of pieces of masonry of difficult construction, such as askew bridges, groin curves, &c., showing also how the forms are to be obtained of timber construction, such as analyses of roofs, staircases, handrails, displaying the true forms of the separate pieces of timber. Accompanying each sheet are models, same size as drawings, of the actual stones, joints of timber, spur and bevilled wheels, &c., as well as a collection of models in thread and pasteboard, exhibiting the projection in plan and elevation of solid geometric forms. The mechanical drawings in this collection are excellent. There are also specimens of painting, in oil, of heads,

landscape and figure subjects, animals and fruit, and life studies; in water colours, fruit, flowers, and landscapes. Crayon drawings also from the cast and copy of ornament and figure.

The instrumental drawing of the school is admirable, and the more artistic works in crayon, water colour, and oil, are by no means contemptible. In architecture the school stands pre-eminent, and deservedly so.

Ecole de Dessin, de peinture, et de modelage, dirigée par M. Réné Zink, peintre professeur, élève de l'Ecole des Beaux-Arts. Address: Rue Sainte-Elisabeth-du-Temple, 14, *pour les demoiselles,— Grande rue des Batignolles*, 49, *pour les jeunes gens.*

Some good chalk drawings from the Antique are exhibited, besides a few designs for jewellery. Two or three studies of fruit and flowers, in colour, are weak miserable things.

Several models and casts, in plaster, are fair specimens, and relieve the poverty of other works; also one perspective projection, of a subject similar to what is usually given in English Schools of Art at the first black board lesson.

Ecole primaire superieure, dirigée par M. Barthelemy. Address: Rue St.-Pierre-Popincourt, 26.

A collection of works in pen and ink, a few crayon studies, and one mechanical drawing. All more curious than excellent.

Ecole Primaire Protestante, dirigée par M. Humain. Address: Ru Bouret prolongée, Villette.

Two drawings of ornament in crayon, and one omnium gatherum imitation of shew cards, address cards, flowers, landscapes, drawings, &c., &c., in colour and crayon. I have no doubt but that many persons looking at the works of this school, three in number, and such singular subjects for exhibition, will go away with a feeling of contempt for a general collection which would give admission to this display.

Institution du Palais-Royal, dirigée par M. Jeannin. Address: Rue de Valois, 21; *et Galerie de Valois*, 148.

Contains three crayon heads from the copy, one architectural drawing, and two note books. This, which is the deliberate exhibition

of a private drawing class, will do much good. It is as necessary we should know those who can do nothing, as that we should give an opportunity by means of an exhibition to others for the display of their powers of doing great and noble things. By giving some people the opportunity they will do for society that which society wishes to see done and has not the temerity at all times to attempt—*i.e.*, shew the feeble from the strong, and point out with their own hands those who appear to have an inherent power of doing nothing.

Ecole Romain, dirigée par M. Celestin Romain. Address: Rue Levert, 42, *Belleville, Paris.*

Two maps of France are shewn by this school.

Ecole Communale de Garçons, dirigée par M. Barbier. Address: Rue Neuve Coquenard impasse de l'Ecole.

A collection of maps, a few machine drawings, and two drawings of ornament, of which nothing need be said either in praise or blame.

Ecole Communale, dirigée par M. Decaix—4^{e} *arrondissement. Address: Rue du Renard-Saint-Merry.*

A few crayon studies, all from the copy.

Ecole Communale de Garçons, dirigée par M. Dubois. Address: Rue de Sèvres, 16.

Exhibits one small drawing of ornament from a copy.

Ecole Communale de Vaugirard, dirigée par M. Flamarion. Address: Place de la Mairie.

The display includes one fair life-sized drawing after nature, and a few models, the remaining twelve works being in crayon and plaster, and not so vicious in spirit as the works of several schools lately noticed.

Ecole Communale de la rue Ferdinand, dirigée par M. Maréchal. Address: Rue Ferdinand, 3.

Exhibits three drawings of figure and ornament from the copy. The small display of an insignificant class.

Ecole G^le dirigée par M. Thouroude. Address : Rue de la Réunion— 4 à Auteuil.

Shows two maps.

Ecole Communale de la rue Racine, 8, *dirigée par M. Velter. Address : Rue Racine*, 8.

Three frames of details of ornament, all from copy. A drawing class exhibit of a very inferior kind.

Ecole Chrétienne des Frères, dirigée par le frère Anasthase. Address : Rue de Chabrol, 61, *X^e arrondissement.*

A dozen copies of mechanical drawings, and shadings of Julliens' heads.

Ecole d'Adultes du Marché St.-Martin, dirigée par le frère Angelmis.

The works exhibited shew this to be a school of practical designing and model making. A large number of designs for jewellery form part of the collection, in Louis XIV., Arabesque, or Moorish styles, the drawings being beautifully executed in chalk, black and white, on tinted paper, and some in tempera on black paper. The designs are excellent, and would appear to be the work of practical designers.

The chalk studies from the cast and copies are insignificant.

Several wooden models of serpentine and circular staircases, roofs, and different pieces of joinery, are apparently made by the students as exercises for their every day work, to shew the joints and method of construction.

There are also some stone models of construction, such as vaulting, groining, niches, askew arches, &c., in stone and plaster. In this school both mechanical and architectural studies are pursued. Six immense mechanical sheets of details of machinery, same size as the actual machine, enlarged from the copy, coloured and shadows projected, shew the principles of obtaining pitch and curve of teeth of wheels, gearing of spurs and pinions, racks and pinions, &c., forming an analysis of construction as well as an exercise in projection.

The architectural and engineering drawings, few in number, are not very good, though drawings of a bridge and a winding staircase are not bad.

It would appear that in this school there are several distinct departments presided over by several masters. Thus there is a school

of designing; the mechanical and engineering school; and the school of practical construction; each in its way admirable, because practical and enabling pupils in this institution to benefit themselves and their employers through their own improvement as workmen.

Demi Pensionnat des Frères, dirigée par le frère Arcadius. Address: Rue des Francs-Bourgeois, 10, *au Marais.*

In this collection there is a great predominance of mechanical drawing, several well executed, but not equal to many other schools shewing drawings of the same examples.

Ecole de la rue Jussienne, 11, *frère Athanase, professeur de Dessin.*

Some good crayon studies from the cast and copy are shewn. A few designs in colours for panels, whether original or copies I could not discover, but in any case execrable. A chalk composition of three large heads, like the witches of Macbeth.

There was certainly an original idea of studying in light and shade to be observed in some drawings of busts. The outline of the figure having been made on a brownish paper, the background was tinted a dark grey. The busts were then shaded in black and white, the work, together with the difference in colour, giving an extraordinary effect of relief from the background; indeed the cast had the appearance of perfect roundness.

Pensionnat des Frères de Passy, dirigée par le frère Aubin, Frère Athanase, professeur de Dessin. Address: Rue Basse, 46, *et rue Suger.*

A school shewing a large variety of work, and taken as a whole, very excellent. It is very strong in mechanical drawing, shewing a number of large and admirable works, tinted to the machine, and shadows projected. It exhibits also a large number of projections of wheels, staircases, geometric forms, &c.

The architectural drawings are on an immense scale, and the copies used are very good. Other works, such as crayon studies of heads and details of figure from cast and copy, are various, numerous, and not bad, which is saying much for works in these stages. If drawings from the lithograph copy could be made bearable in an exhibition, it would be by such works as are here shewn.

The collection contains a life-sized portrait, in oil, of Archbishop Morlot, by Frère Athanase, the teacher of the class.

Ecole de la rue de Fleurus, 14, *dirigée par le Frère Baudine.*

An ordinary drawing class exhibition, successful in comparison with many in the building, but not impressive judged by itself.

Ecole Chrétienne du Gros-Caillou, dirigée par le frère Berthauld.

Exhibits several good chalk studies from copies, two mechanical drawings and one architectural.

Ecole Communale de jeunes garçons, dirigée par le frère Flour. Address : Rue Saint-Etienne-du-Mont, 32.

This collection contains several well-finished chalk drawings, also drawings of animals and fruit, &c. Heads from copies seem to be the standard material of art education in the drawing classes of France. Seeing how the same subjects are repeated in these drawing classes, it is really a matter of wonder why the French should be so infinitely more art-loving and art-appreciating than the English, for the art education apparently supplied to the former is of a lower and more wearisome kind even than what is inflicted on pupils of private schools in England.

Ecoles Communales de la rue Saint-Bernard, 30, *et l'avenue de la Roquette*, 25, *dirigées par le frère Gerardin.*

Remarkable for displaying a series of chalk drawings, highly finished with the point. The most ambitious of them are copies of pictures or lithographs, historical compositions. The works both in manipulation and feeling are considerably above the average of these drawing class exhibitions.

Ecole de la rue Saint-Lazare, 106, *dirigée par le frère Hugiasi.*

A school showing a collection which is refreshing in its variety, after the monotonous character of the works of the last few schools. Three frames of flowers in colours, well executed ; a large number of photographs of every variety of subject ; one immense drawing from the cast in chalk of the Florentine Scroll ; six large studies of the human figure ; and one large beam engine : all very promising and conscientious works.

Ecole Chrétienne des Frères, dirigee par le frère Mauricius. Address : Rue d'Argenteuil, 17.

Exhibits a few inferior drawings from the copy.

Ecole Chrétienne du Faubourg St.-Martin, 159, *dirigée par le frère Nicolaüs.*

A drawing class exhibit of five drawings.

Etablissement de St.-Nicolas, dirigée par le frère Souffroy. Address : Rue de Vaugirard, 112.

A school whose course seems to include, besides the usual crayon drawing from copies of heads and ornament, a very excellent system of mechanical drawing, of which there are exhibited several admirable examples. Also some copies of good designs for shawls. The system of tuition in mechanical projection and mechanical drawing deserves especial commendation.

Ecole Preparatoire du Noviciat des frères, dirigée par le frère Pierre-Céleste. Address : Rue Oudinot, 27.

Shews three drawings on a large scale of an architectural design, in plan and elevation, indicating the method of obtaining the perspective projection in a very skilful manner. Certainly the best example of perspective drawing in the exhibition.

Ecole préparatoire aux Arts et Métiers, à Aix en Provence, dirigée par M. Dombre.

A school showing a number of excellent mechanical drawings, also note books of descriptive geometry, well worked, and apparently taken from courses of lectures given in the Institution. Besides the works in drawing, there are a large number of wrought iron tools shown, such as compasses, small vices, spanners, governor balls, squares, &c., made by the pupils for their own use. The drawings, and works in iron, shew this to be a thoroughly practical school, and one too, where theory and practice seem to go hand in hand for the education of the young mechanic. I believe such schools as this do not exist in England, and should the Science and Art Department ever contemplate the establishment of schools of practical science, in the same manner as Schools of Art are established at present, much valuable information might be obtained from this school, as well as from the Institutions Rossat and Fleury, whose exhibitions are noted further on.

Lycée impérial d'Auch, (Gers) M. M. Martin et Lago.

The exhibition contains several paper models of bridges and other engineering works, two portfolios of mechanical projections, and

several cases of models in paper and thread, of mechanical and perspective projections, intersections of solids and planes, illustrations of descriptive geometry—many hundreds of such models. There are also in a large portfolio, many chalk drawings of busts, life size, from the cast and the copy, outlines of figures and animals, and some good specimens of architectural drawing.

This is apparently more a school of science than of art, but the art exhibited in the drawings is better than the science shewn in the studies of our English Schools of Art.

Ecole gratuite de dessin de Châlon-sur-Saône, dirigée par M. Couturier.

The school shows eight average mechanical drawings, one architectural study, and one disgraceful daub in oil.

It is difficult to account for such a display as this, except on the plea that pupils value the instruction at precisely what it costs them, and produce works of a proportional value.

Institution Rossat—Ecole professionnelle de Charlevilie (Ardennes).

The works in the exposition of this school comprise drawing in chalk and water colour of the human figure; landscapes; studies in pen and ink, apparently from the copy; architectural drawings and studies of the classic orders; and mechanical drawings. The crayon drawing of ornament is very good, and there is much above average merit in the majority of the works. But the most remarkable feature of this collection, is the number of models in wood, of joints, panellings, staircases, window framings, presses, cranks, benches, &c., &c., and almost every joint and construction known to carpentry and joinery. Also works in metal, of either machines full size, or models, such as pumps, vertical engines, drills, joints and cranks, nuts, beams of engines, and many other details of machinery, turned and wrought by the pupils.

[More interest must be felt by an Englishman, in the examination of such works as these, than in the artistic works of the exhibition generally. For, owing to the revival of art in England, and the spread of art education through our Schools of Art, imperfect though they may be, we have little to fear from any future artistic competition with the French. The artistic instruction given to the French, as judged of by the vast majority of the works in the Palais de l'Industrie, is child's play in comparison with the art education obtainable in England,

in Schools of Art. So that unless Schools of Art become extinct in England, and are invented in France, we need not fear any future artistic competition in our industrial arts, or in design applied to manufacturing purposes.

But, if we consider the subject of instruction in science, I confess that the French appear to be very much better instructed than we are. We have not, even in the centres of our mechanical and engineering trades, such as Leeds, Birmingham, Sheffield, and Manchester, schools which could compare for an instant, with the Institutions Rossat and Fleury, as training schools for our engineers, mechanics, and skilled artisans generally. And it seems evident to me, that though the Science and Art department will doubtless be able to obtain some information concerning examples, methods of work, &c., from the reports of the inspectors and masters appointed to examine and report on this collection generally, yet if the masters have seen and noted what is here to be seen very manifestly, the Science portion of the Department ought to derive more advantage from the observations of the reporters, than can be possibly obtained for the advancement of Art.]

Pension Lepine, Ecole préparatoire aux Ecoles des Arts-et-Métiers. A Choisy-le-Roi.

The mechanical drawings shown by this school are on a large scale, thoroughly well worked, and very highly finished, coloured from the machines, and having the shadows projected. They are enlargements from the French copies referred to in the report. There are only fifteen drawings shown altogether, but they are all of a high order of merit.

Ecole normale primaire de Clermont-Ferrand. M. Chopinet, Professeur.

The works of this school are few in number, principally mechanical drawings, and some very well done.

Institution Fleury, à Lagny-sur-Marne. Ecole professionnelle appliquée à l'industrie et au commerce.

An industrial school, whose banner hung in the centre of the exhibited works, displays five gold and eleven silver medals, as the result of former successes.

The mechanical drawings, which are numerous, including drawings of machines and orthographic projections of solids and shadows,

indicate an excellent system of teaching the subject, using details of machinery, as exercises in projection and advancing to the most elaborate subjects for finished studies. There are also some flower paintings, highly wrought, but without much taste or feeling, and a large number of crayon studies of foliage and heads, and many outlines of the same, from copies.

In this school, as in the Institution Rossat, the great strength lies in works in iron, executed by the students. These include details of machinery, several small and some full sized machines, vices, lathes, drilling machines, screw cutters, spring spanners, compasses, calipers, iron ship blocks, saws, presses, hammers, &c., &c., &c., remarkably well made, and showing a thoroughly practical knowledge of the subjects wrought.

Drawing appears to be only one of many subjects of study in the institution, taught however to all.

Lycée de Mâcon, M. Chambellont, Professeur.

Exhibits some excellent examples of scientific drawing, also a few models of stones for skew and other bridges, some ornamental and figure modelling—a modest collection, but one which is wanting in rubbish.

Ecole professionelle, departementale de Seine-et-Marne, annexée au College de Melun. Fournials, Professeur.

The works are in the subjects of architecture, mechanical and topographical art; the mechanical drawing being done on a large scale, very beautifully worked and coloured, and highly finished, the shadows and tints being worked in the English method. A creditable exhibition.

Ecole de Thionville (Moselle). M. Lefèvre, professeur de dessin.

Shows a few drawings from copies, four altogether.

Ecole municipale des Beaux-Arts et des Sciences industrielles de Toulouse, dirigée par M. A. de Perpessac.

This school, whose course of study is by far the most comprehensive in the whole exhibition, shows also the greatest variety of works, and

taken altogether, the best works. The subjects are divided into three compartments, headed

1st.—Elements du dessin.

2nd.—Roude Bosse, Modele vivant, Plantes d'après Nature, Epures.

3rd.—Levers dessins des Machines, Perspective, Architecture, Topographie.

In the first group the stages exhibited are, drawing on slates in chalk, of geometrical problems, the result lines, such as the curve of the ellipse, being drawn freehand. The next stage is drawing from the geometric model in outline chalk, on paper, the models being very large, and drawn the full size—though the perspective is not in all of the examples what it ought to be. The drawings are, however, firmly and boldly done, and the subjects of the solid models are very various, some of which I never saw before. The pupil next is exercised in shading from the same groups of solid models in chalk or charcoal, all the drawings being the size of the cast or model, for many groups contain casts of ornament as well as geometric solids.

The effect of these drawings is wonderful and admirable. Model drawing in this school is carried to perfection, and a portfolio of works belonging to the collection, shows that a regular course of instruction is always followed by every pupil, leading from simple geometric solids to ornament, thence to the life-sized bust, all the studies being made from the round.

It would appear from these model drawings that the absolute imitation of natural effect is the aim of the student, and this is undoubtedly obtained, whether the subject be the sphere, the acanthus leaf, or the head of Jupiter. The principal objection urged against all the light and shade studies of this, and the municipal schools, is the manner in which they are made.

In England, drawing from models and the cast are usually worked only with the point of the chalk, and it is considered an inferior method of working, when the drawing is rubbed or stumped, and that the student learns less of form by the latter process than by the former. I see no reason why work with the point is more instructive than work with the stump, and the truth of the English doctrine concerning point work, should be borne out by facts resulting from the experience of both systems, rather than by the mere expression of an opinion *ex cathedra*.

If English workmen who learn shading with the point, were better art workmen, readier to express form, and apter to use their pencils when called upon, than the French workmen who are taught to draw with the stump, the question would at once be decided in favour of the English method. The contrary, however, seems to be the case. French artisans, as a rule, can draw well and readily, with English workmen it is the exception, and this, I believe, springs as much from the greater laboriousness of the English method of instruction, as compared with the French, as from the inability of the English workman to learn drawing.

In this compartment is a note book containing a large number of studies of ornament, and signed and dated as being done at the rate of a page every two days, beginning with simple forms, which are evidently the work of a novice, and progressing to the most elaborate studies of the human figure, and details of classic ornament, vases, &c., &c., &c. The note book has this inscription in it—"Cet album n'est qu'un *tres faible* spécimen de ceux que l'école aurait pre presenter, si leur professeur et les élèves ne s'étaient trouvés dispersés par les vacances." The drawings are dated as being done between the 14th of October, 1862, and July 6, 1863. I notice this book especially, because if the above quotation is a true statement (for the book is marked Prix P^{er}) it would appear that the students engaged in this course practice the drawing of styles of ornament as an exercise to illustrate other studies, and the improvement which is evident between the earlier and later drawings in the book, leads me to a very favourable opinion of such a method of study. Indeed the exhibition in many schools of these note books, illustrating courses of lectures, the drawings being made apparently day by day as the lectures were given, appears to shew that the students are not only required to attend lectures but to shew by their reproduction of the subjects illustrated that they understand and appreciate them, and take the very best means of remembering them.

In the second compartment, shading from the cast of figure, and from the living model, and plants from nature, the principle figure subjects are two drawings of the head of Ajax (with helmet), and groups of smaller casts of figures and ornament to make compositions, a large figure of the Faun and another of the Antinous, several feet high, three life studies in chalk and two in oil. What I have before noted concerning the light and shade drawings of the Municipal Schools of Paris, as to truth of general effect, knowledge of the

figure, and extraordinary power in drawing, is doubly true of these studies. I have never seen any drawings from the Antique, either in Schools of Art or at the Royal Academy, which could be compared to these works in any quality except that of finish. They are executed in the same manner as before described, viz., by rubbing with leather and stump, and are much improved by having dark back-grounds. On close examination they appear rough and coarse, but this results as much from the coarse cheap paper used as from the method of work. The paintings in oil from the life are not so good as the drawings. In this school, as throughout the whole exhibition, colour appears to be neglected or regarded as of minor consequence to the study of light and shade. Two historical paintings in oil—"The Death of Euryalus," took the grand prize of 4,500 francs, in the year 1863. The style of painting is very opaque, and the shadows are not very transparent in effect, solid colours being used very freely; but as the work of students, the paintings are by no means inferior, and are at least equal to the gold medal works of the Royal Academy.

In the third compartment—instrumental drawing—are large specimens of architectural studies from the copy, and two designs. The mechanical projections are excellent, and include sections, plans, and elevations of groups of solids, very cunningly arranged and skilfully worked out; also, some admirable examples of machine drawing, and analyses of parts, showing every detail. The most elaborate architectural drawing is that which obtained the grand prize of 4,500 francs, for 1856, very well designed, and beautifully executed. It is a design for a music or concert hall, in the elaborate classic style so peculiarly characteristic of French public buildings.

In the subject of modelling, there are five works shown, one of ornament, foliage from nature, a bust from the antique, a life study, a full figure from the antique, and a composition from the flat of three figures in relievo. The most elaborate work is the alto-relievo, which took the prize of 4,500 francs, for the best work in sculpture, in the year 1862. It is composed of seven figures rather larger than half life size, subject, "Modon at the feet of Telemachus," a spirited and excellent work, showing great power of figure modelling, and knowledge of relief, but hurriedly finished in the plaster. There is the same disregard of high finish in this work, as is to be observed in the chalk drawings; and working in plaster seems to be prohibited—very foolishly so—seeing that every marble statue is finished in a precisely similar manner as a work in plaster, practising

finish in plaster being therefore, an admirable preparation for finishing in marble.

I have dwelt somewhat fully on the exhibition of this school, because its course of study and its exhibited works are full of instruction to an art master. It is not less than marvellous to see a French provincial town, possessing a better academy of fine arts than we have even in London. If the best features of the Royal Academy and the South Kensington Training School were united to form one school, we should then possess a school equal to that of Toulouse. At present, no competent judge, unless carried away by patriotic feelings, can, after a careful examination of this exhibition, believe that we equal the Toulouse school, either at Trafalgar Square or South Kensington.

Ecole gratuite de Tours.

A good collection of chalk drawings of the figure and ornament, from the cast and copy, also three anatomical studies from the cast, a somewhat isolated instance of the study of anatomy.

This school deserves great credit for the selection of its examples, which as copies for instruction, are very varied and excellent.

Pensionnat des Frères à Beauvais, dirigée par le frère Mené.

A school showing many good mechanical drawings, some ordinary drawing class work, and three large copies of stained glass windows, apparently enlarged from lithographic copies.

Ecole primaire des Frères de Pontoise, dirigée par le frère Abel.

Noticeable especially, as containing thirty mechanical drawings from copies, nearly all of which are coloured and shadows projected, executed about as well as it is possible to draw. Some of them are on a large scale, and are noble examples of mechanical drawing. The other drawings in chalk, black and white, and coloured, are above the average of such work. There is also a greater variety in the subjects than is usually found.

In addition to the collection of the above schools, there were four large drawings exhibited by individuals, not as the works of any school. One large anatomical diagram of an analysis of the proportions of the human figure, shewing the muscles and bones in several actions, was not without merit. An immense chalk drawing, copy of a picture, the

battle of the Malakoff, was an extraordinary example of patience and labour in working with the point of the chalk, but the result was hardly commensurate with the time spent upon the drawing.

[It was my intention to take back to England with me, some sketches of solid models used in the Toulouse and other schools, examples of which I have never seen before. On making a sketch in outline of one set of such models, from a group among the Toulouse works, I was informed by the gendarme in attendance, that the works were copyright, and that it was strictly forbidden to steal the "ideas." My drawing was seized and ruthlessly destroyed, the *ideas* of the French nation remaining sacred and intact in consequence.]

Paris, *November* 13*th*, 1863.

PART SECOND.

A CONSIDERATION, OR GENERAL VIEW OF THE WORKS IN THE EXPOSITION DES ECOLES, PALAIS DE L'INDUSTRIE, PARIS, UNDER THE HEADINGS OF THE INSTRUCTIONS FOR THE REPORT, COMPARING BOTH SYSTEMS OF INSTRUCTION AND WORKS PRODUCED, WITH THE SCHOOL OF ART SYSTEM IN ENGLAND, AND WORKS PRODUCED IN THE SCHOOLS.

1st.—"As to the course of instruction followed in these schools, collectively or individually."

Differing so much in their conduct, management, and means, being entirely unconnected with each other, and under no control or inspection from without, there cannot be said to be any course of instruction in these schools "collectively." Moreover, as each school proceeds on its own system, and so many are similar, it would be both tedious and unprofitable to review them "individually." A few schools only, such as those of Toulouse, Lequien père, Lequien fils, the Institution Rossat, the Institution Fleury, and the Ecole Tissier, appear to have any system at all, judging from the exhibited works. I would not, however, infer that any school exhibiting was destitute of a system, or had not a regular course of instruction in art; but the least desire of the managers of the great number of the schools, seems to have been to make their systems manifest. It has not apparently been one of the objects of the exhibition to demonstrate systems of instruction, but merely to display works produced in each school.

Taking the schools above mentioned, and especially that of Toulouse, which stands pre-eminent, it seems that hardly any elementary stages exist. No outline drawings from copies, casts, or nature, were shown, as a rule, except as sketches in note books. In the Toulouse course, the student commences drawing geometric problems with instruments, and then without instruments, in chalk, on a large slate. The system of teaching freehand drawing to classes by means of the black board, seems utterly unknown, and there is, throughout all the works, a sensible want of this early discipline of the hand and eye. From

geometrical drawing freehand, the pupil proceeds to draw geometric solids from the model in outline, and afterwards, to shading the same solids in chalk; the following stage being the shading of casts of ornament and the human figure, in chalk from the round. Busts from the antique, drawn full size, are the principal examples used in this stage, and the student advances from it, to drawing the full figure from the antique and the life, in light and shade.

The works of this school cannot be too highly spoken of, and would bear favourable comparison with those produced in the Royal Academy Schools, whilst they exhibit a system of instruction in art, both more comprehensive and more practical than that which is pursued at Trafalgar Square, in the present unreformed state of the Royal Academy. I compare the Toulouse works to the works of the Academy, because they are higher in subject, and superior in execution to anything produced in Schools of Art.

Regarding the Toulouse exhibition as the best collection of works, and one from which much may be learnt, presenting, as it does, so curious a contrast to our English School of Art system of instruction, I have thought it would be both interesting and instructive to embody in this report, a description of the school and its exhibited works.

"*Ecole municipale des Beaux-Arts et des Sciences industrielles de Toulouse, dirigée par M. A. de Perpessac.*

L'Ecole municipale des Beaux-Arts et des Sciences industrielles de Toulouse, dont l'origine remonte au-delà de 1720, est essentiellement *gratuite.*

Elle compte une vingtaine de professeurs et de cinq cents élèves à six cents (cette année 693).

Les élèves, presque tous de jeunes artisans, sont toujours externes, et même ils passent chaque jour alternativement de leurs ateliers dans l'école et de l'école dans leurs ateliers.

On y enseigne : Dessin, — Peinture, — Architecture, — Dessin graphique, particulièrement des machines,—Perspective,—Chimie industrielle,—Mathematiques,—Arithmétique,—Algèbre,—Géométrie élémentaire et descriptive,—Stéréotomie,—Mécanique, etc.

La dépense annuelle de la ville pour cette école est de 2,700 à 2,800 fr.; dont un prix de 4,500 fr. destiné à envoyer étudier à Paris pendant trois ans, un élève de: peinture—sculpture—ou architecture.

OUVRAGES EXPOSES.

1°

5 Ardoises.—Spécimen des premiers travaux des élèves, tracés à main levée, sans instruments.

3 Feuilles.—Tracés exécutés sans instruments, suite des précédents.

7 Dessins au trait, d'après des modèles en relief.

2 Têtes au crayon (copies).

7 Dessins ombrés, d'après des modèles en relief.

3 Têtes d'après la ronde bosse.

1 Portefeuille.—Dessins pour aider à l'intelligence de la méthode, d'après les reliefs.

2 Tableaux.—Compositions d'après un programme donnè: (Mort d'Eurayle).—Deux prix *ex æquo*, de 4,500 francs chacun.

2°

2 Deux groupes composés d'une grande tête et de quelques fragments. —D'après la ronde bosse.

2 Académies.—D'après l'antique (ronde bosse).

3 Académies.—D'après le modèle vivant.

5 Epures de géométrie descriptive.—Coupe de pierres, etc. D'après les leçons orales du cours.

1 Album, spécimen de ceux que font les élèves de sculpture.

11 Dessins divers, à la plume (copiés).

8 Id. d'après nature.

3°

1 Dessin d'après un croquis (placé à côté).

6 Dessins. Projections diverses et coupes de corps géométriques, d'aprés des croquis levés, mesurés et cotés par les élèves.

3 Dessins. Levés de bâtiments, d'après des croquis levés, mesurés et cotés par les élèves.

7 Dessins. Levés de machines, d'après des croquis levés, mesurés et cotés par les élèves sur les machines mêmes.

1 Epure de perspective (cube).

1 Id. Intérieur d'une chapelle, d'après un croquis levé et mesuré sur les lieux.

1 Id. Etude d'ombres.

1 Dessin. Etude de dessin typographique.

2 Lavis d'architecture (copiés).

1 Amplifié.

2 Dessins. Projet d'après un programme donné.

4 Dessins. Composition d'après un programme donné. Prix de 4,500 fr.

SCULPTURE.

1 Feuille d'achante, d'après nature.
1 Tête de Vitellius, d'après le buste.
1 Bas-relief, d'après l'antique.
1 Académie, d'après le modèle vivant.
1 Bas-relief. Composition d'après un programme donné (Modon aux pieds de Télémaque). Grand prix de 4,500 francs."

The above, extracted from the school's own statement, will be the best description of its system of instruction.

Some interest may also be taken by others, as by myself, in the programme of a school specially devoted to the study of drawing and sculpture. I append, therefore, an extract from the prospectus of the school of M. Lequien fils.

"*Ecole municipale de Dessin et de Sculpture, dirigée par M. Lequien fils, sculpteur.*

Rue de Chabrol, 18.

Cette Ecole, fondée en 1835 et dirigée depuis 1854 par M. Lequien fils, est ouverte tous les soirs, pendant toute l'année, de 8 à 10 heures, et est fréquentée par 180 élèves.

L'enseignement de l'Ecole comprend:

1. L'étude du dessin de la figure.
   D'après l'estampe, d'après la bosse, d'après le modèle vivant.
2. L'étude du dessin de l'ornement.
3. L'étude du dessin de fleurs.
   D'après l'estampe et d'après nature.
4. L'étude du modelage.
   Figure et ornement.
5. L'étude du dessin géométrique.
   1° Construction graphique de divers problèmes de la géométrie plane.
   Applications: dallage, carrelage, bordure, etc.
   2° Etude des proportions.
   Applications: divers assemblages des bois, pans de bois, combles, planchers, escaliers, plans de bâtisments épures de coupes de pierre, découpage demétaux en feuilles.
   3° Elément d'architecture: lavis."

Remembering the great problem of finding occupation for females of the middle classes in England, it may be instructive to read the following programme of a School of Art for females, prefacing it by a remark that the works exhibited by the pupils, were promising art studies, of a character which showed that their authors were either actually practising art as an occupation, or were studying in this school to become industrial artists.

"*Ecole spéciale de dessin appliqué aux arts industriels, pour les jeunes personnes, dirigée par Mademoiselle Henriette Lécluse, sous le patronage de M. le maire du XVII*e *arrondissement.*

Impasse Saint-Louis, 3 (Batignolles-Paris).

La figure, les fleurs et *l'ornement* forment les bases principales des études qui sont suivies dans cette école. Les jeunes filles qui veulent devenir, *peintres, graveurs, lithographes, ornemantistes, éventaillistes,* celles aussi qui désirent *colorier* et corriger des *photographies,* dessiner et colorier des cartonnages, etc., etc., peuvent acquérir dans cette école l'instruction nécessaire au but qu'elles se proposent.

Un certain nombre d'élèves sont admises gratuitement. Les autres le sont moyennant 3 francs par mois.

Les cours ont lieu les mardis, jeudis et samedis, de 1 heure à 4 heures.

Etudes :

1. Elément du dessin.
2. Etude de la tête, d'après l'estampe.
3. Etude de la tête d'après la ronde-bosse.
4. Etude de l'ornement d'après l'estampe.
5. Etude d'ornement d'après la ronde-bosse.
6. Etude de la figure drapée d'après l' estampe et d'après l'antique.
7. Pastels, figures, fleurs, animaux.
8. Paysages d'après l'estampe.
9. Eléments de perspective.
10. Peinture à l'huile et mignature."

I have selected the above schools as representative of the better classes of school exhibiting, and because it is not always fair to judge the character of the course of instruction in any school, from the display in one exhibition, without understanding the subjects of study really pursued in the school.

It would have been time thrown away, had I scrutinised too closely the works of many of the schools seeking for a system, because they are, in most cases, only the drawings produced in the drawing classes of schools devoted to the ordinary subjects of general education. I would refer to my notes made in Paris, for my opinion of the works produced in the schools referred to above.

"Secondly.—The nature of the *examples* placed before the students, and any principle apparent in the selection of such examples."

Under this heading there is not much to be said. The nature of the examples used for mechanical drawing, which are very excellent, is fully treated upon under the fifth heading. The only examples which appear generally used are :—

1st.—Studies of heads, for copying in crayon.

2nd.—Academy figures for the same.

3rd.—Mechanical copies, and the orders of architecture.

4th.—Casts of the antique, of figure, and ornament.

Of the 1st, the examples chosen generally, are the heads which Jullien has made popular in England, for drawing classes in middle class schools. Good examples, many of them, of the manipulation of the chalk, and teaching no doubt, the elementary part of light and shade and execution. There is a great preponderance of this class of work in the exhibition, out of all proportion to the more advanced studies.

2nd.—Of academy figures, and groups of figures and subjects, there are also many examples, some of them of great excellence as subjects, and others utterly barbarous. Both these subjects and the former appear to be used as introductions to shading from the round, though it would appear from their predominance in numbers, that few pupils get beyond the introduction.

3rd.—Of mechanical copies I have spoken elsewhere, and little need be said of the architectural. The best examples of architectural drawing, are undoubtedly the original designs, and these cannot be treated of whilst noticing the examples used for instruction.

4th.—The casts from the antique are in many cases identical with those in use in our own Schools of Art, though a somewhat different use is made of them. A great variety of busts drawn from the round were exhibited by many schools, though not so large a selection of full length figures.

The most noticeable feature of the use of these examples, was that in all cases, the life-sized or heroic busts from the antique or modern art, as well as such subjects as the Florentine scroll in ornament, were drawn the actual size of the casts. The peculiarity of manipulation, is, that all drawings from the cast are made with the stump and leather, which School of Art authorities in England declare to be as a method of working, very false in principle and vicious in practice. However this may be, the extraordinary beauty of many of the works produced by this method, such as those in the schools of the Lequiens père et fils, the Toulouse school, and others, with the delicate beauty of detail, which their noble size enabled the students to introduce into the drawings, would naturally lead us to question the vileness of the work, and also to ask what especial virtue there is in imperial size, 29½ inches by 21½ inches, which causes it to be the only size of drawing admissible to the competitions of the English Schools of Art? Observing also, the variety of subject here introduced, I feel disposed to question the wisdom of limiting the number of subjects of study in the competitions, to so few examples in each stage. I am aware of the necessity of maintaining unity of principle, in the studies of all Schools of Art, but this might be retained with a much greater variety of examples. Also, that it is more convenient for the examiners at the national medallion competition, that all the subjects competing, should be identical: yet the convenience of examiners is not a matter of very vital concern, when opposed to the welfare and healthy development of a system of National Art Education.

I observe in the French examples used for study, the same misguided preference for casts of classic, or Renaissance ornament, as characterises the selection of competitional works in our Schools of Art, though this childish exclusion of Gothic art is more excusable in the countrymen of Voltaire, than in the countrymen of Henry the third of England, more to be expected under the shadow of the Panthéon, than within sight of Westminster Abbey. I sought in vain for one fair example of Gothic sculpture, drawn, shaded, or modelled, but the rebuke which arose to my lips at this ancient protectionism, was smothered by the recollection that no one subject of Gothic sculpture is mentioned in the stages of art study in English Schools of Art.

In presence of the mighty revival of Gothic art in England—a revival which in its earnestness, its universality, and its conscientiousness, is rapidly absorbing all the genius and greatness that is to be found in the profession of art, requiring for its practice and development,

whole armies of workmen, workmen in sculpture of wood and stone, painters of walls, glass, and fresco, workers in iron, brass, and gold—living in the age of this resurrection of Anglican Gothic art, which has seemed to breathe into us the very breath of art life, surely we do not truly read the signs of the times, when we withhold the study of Gothic art from our students and workmen.

I have thought that an interpretation of the expression "the nature of the examples placed before the students, and any principles apparent in the selection of them," must necessarily be meant to include also the mention of subjects apparently withheld from the students, and the principles apparent in the selection of the examples used, I consider it to be part of my work to denounce as vicious and unchristian principles, and inasmuch as I have been asked to consider these productions, "*especially with reference* to any suggestions they may offer for the *improvement* and *modification* of our own system," I would state my opinion that the most practical suggestion made by them, takes the form of a warning to us not to imitate their poverty stricken art atheism, by the ignoring of Gothic art. We ape the French sufficiently at present in such matters as dress and cookery, we need not follow meekly in their footsteps in a blind adoration of classic art.

"Thirdly.—How far the attention of the student is directed to nature and to natural objects, as the source of novelty in ornament."

"Fourthly.—If any principles of design or of ornament appear (from the works exhibited) to be taught to the students."

If the first question had to be answered by a reference to the exhibited works, and the amount of novelty in ornament, or originality of design, were the test of the direction to nature exercised upon the students, I should be disposed to think, that as a rule, the attention of the students is guided in the very opposite direction, than to nature. Designing, whether from natural or vegetable forms, or in any of the historic styles, was a rare feature in the exhibition, and with the exception of the designs for jewellery, exhibited by the pupils of the Ecole d'adultes du Marche St.-Martin, and one other school, I should judge that the absence of designs was not a subject of regret, from the amount of taste displayed in the examples which were there. The few designs for textile fabrics, or ornamental wall decoration exhibited, were in that trashy, vicious style so well exposed some years ago at Marlbro' House, in a room called the Chamber of Horrors. The

principles of designing for the ornamentation of flat surfaces, are evidently either not understood in France, or deliberately outraged. Design would appear not to be taught at all, in its application to industrial art. Whether original design, *i.e.*, the power of adapting or originating beautiful forms, *can* be taught or communicated by one person to another, is an open question, one, however, which does not appear to trouble the French art masters much, since the practice of designing in the schools, appears to be ignored as an educational subject.

Fifthly.—"The instruction given in geometrical drawing, mechanical projection, perspective, and anatomy."

In these subjects, which, with the exception of anatomy, may be called scientific or instrumental drawing, the character of the instruction given, as judged from the works exhibited, is so opposite to what we have been accustomed to in England, that the examination of this branch of the works was a long and difficult task, although one which was undertaken with pleasure by myself, as intimately connected with my own sphere of work in England.

Very little is to be learnt of *geometrical drawing* in France, from this exhibition, because it is a subject, the study of which is not usually illustrated in an exhibition. It is never represented in provincial art school exhibitions in England, or in the National medallion exhibitions in London, though forming a most important subject of study in every School of Art, and by far the most popular subject in instrumental drawing. A very false conclusion would therefore be arrived at, if a stranger, visiting our School of Art exhibitions, decided that geometrical drawing formed no part, or an insignificant part of the subjects of study in our art schools. The same may be said of perspective drawing, as being the next most popular subject to geometrical. Knowing that in England, these two subjects are more generally studied than any other, and being also aware that they are precisely the only two subjects unrepresented in an exhibition, I confess to a total inability to come to a conclusion concerning these subjects of study in the French schools. There were few examples displayed, to my knowledge, though I searched for them, and the conclusion I came to was this, that the instruction given in these subjects, may be very excellent, or may be very bad, but whether the one or the other could only be learnt in the class lecture rooms of the several schools, or in scrutinising the papers worked at the examinations of the pupils, neither of which means of knowledge were available to me.

In the Toulouse school collection, there were a few large geometrical drawings on slates, proving what might have been taken for granted by any intelligent person, that the subject formed part of the course of instruction followed in the school; this, however, though evidence of the existence of such instruction in the French schools, was by no means a representative of the quality of such instruction. *Practical geometry*, as distinguished from geometrical drawing, a subject unknown in our Schools of Art, is evidently one to which great attention is paid in France. The cutting and shaping of stone, for difficult pieces of masonry construction, and of woodwork for the more elaborate subjects of joinery and cabinet making, these are studied in the schools, by the young workmen very carefully, both on paper, and in the making of models. Six of the schools exhibit models of askew bridges, spheroid and elliptical arches, groinings, circular and other staircases, niches, hand rails, twisted or curved, &c., &c., &c., all cut out of the material of which they would actually be made when employed in building construction, each stone or piece of wood being as carefully formed as in the actual work. Paper models, also illustrating the theory of projection, are not uncommon. The study of practical geometry, as thus understood, is notably evident in the Ecole Tissier, the Institution Rossat, and the Ecole d'adultes du Marche St.-Martin. It must be of immense use to artisans employed in all branches of construction, and from experience I am able to bear testimony to the great demand for, and value of such instruction in English Schools of Art.

Mechanical Drawing.

If there is one subject of study which seems to be universally diffused, and to which the French appear to be directing their earnest and serious attention, it is that of mechanical drawing. With the single exception of drawing in crayons from copy, I believe there are more examples of mechanical drawing, than of any other branch of study. Almost all the schools use as examples, a very admirable set of copies, (which may be obtained in England of De la Rue, and published in Paris by Monrocq, Frères) containing examples of machinery and tools for every purpose, shewing the methods of drawing all the details of each machine, the different parts being coloured from actual specimens, and the shadows carefully projected. A more complete set of examples could not well be devised, especially in the earlier copies of the details of wheels, screws, eccentrics, bolts drawn full size, and methods of construction shown.

The book published by Blackie, and used in Schools of Art, is inferior to this work in every respect, the colouring of the examples and projection of all shadows in the French work, making it almost as good as a set of models to draw from. I have myself used these copies for the past two years, and find them invaluable.

The use made of these copies in the French schools, is very varied. In some cases, the examples have been copied the same size, in others, enlarged slightly, but in the majority, the examples have only supplied the data from which drawings have been made, some of them half the size of the actual machines, and others of machines and tools the full size. In many cases of enlargement to scale, from dimensions figured on the copy, I found on examination, that the drawings had been thoroughly worked out and understood, and the different views, plans, sections, and elevations projected from each other.

Of orthographic projection, as explained in Mr. Binns's work on the subject, numerous examples were shown, and both drawings and models illustrating the principles of descriptive geometry, were in many cases to be found accompanying the larger mechanical drawings from the copy.

Orthographic projection, however thoroughly studied in the more scientific of the schools, is evidently not so popular as mechanical drawing proper, *i.e.*, the drawing of machinery, the study of which appears to be becoming general in the educational establishments of France, as well as in its special schools of science.

Situated as I am, in the centre of a highly important branch of manufacturing industry, the machine and tool trade of England cognisant also of the immense amount of wealth and trade secured to the country, from our pre-eminence in engineering and the production of machinery, and remembering that so many of our manufactures depend for their excellence and cheapness on our possession of superior mechanical appliances, I confess that the general introduction of this study of mechanical drawing into French schools, is for practical purposes, the most serious aspect of the exhibition.

Regarding ourselves as a nation as being radically inferior to the French in matters of taste, we yet proclaim with a firm belief, and no little ostentation, the triumphant superiority of our machinery and powers of production through it. The claim has been allowed by our continental neighbours, who have nevertheless, in a quiet manner, taken the very best steps to reverse the relative positions of England and France in this matter, in so much as it is affected by science. It is a humiliating fact, that the School of Art at Leeds, has to procure its educational examples of machinery from Paris, and it is significant of

a state of things we should do well to acknowledge, and strive to remedy. The production of a complete set of examples of machinery and mechanical tools, in the best manner, and their distribution, at a small cost, throughout the French schools of every class, appears to me to show that the French are in earnest about this matter; and that they should already have inaugurated a system of mechanical drawing by this means, incomparably superior, in a practical sense, to that which at present exists in England, is suggestive to us that it is high time we should act also, if our mechanical superiority is not rapidly to become a thing of the past.

I would not have unpractical persons suppose that the view of the case expressed here, is any exaggeration of the results which may spring from one agency, such as the publication and general use of these mechanical copies. When Schools of Design commenced to be established in 1836, it was recognised as a matter of the first importance that a good set of examples should be produced, to form an elementary text book of freehand drawing, for use in the schools. No less distinguished a person than Mr. Dyce, was commissioned to produce a series of outlines for this purpose, and I have little hesitation in asserting that the use of this book has had an important influence for good on the art education of our students in Schools of design, and more recently in Schools of Art, where it is invariably used.

The subjects of geometrical and perspective drawing, were dead letters in the education of the student in Schools of Design, until shortly after the creation of the Department of Science and Art, when text books on both subjects, were produced by the head master of the Training School, Mr. Burchett, and through their agency, thousands of pupils are taught in Schools of Art and other schools every year, and pass difficult examinations in the subject also.

Our own system of teaching mechanical drawing, viz., by carrying students through a wearisome course of orthographic projection, on the horizontal and inclined planes, of intersection of solids, and projection of shadows, taking as subjects geometric solid models, such as the cube, cylinder, cone, &c., &c., appears to me to be a radical mistake. The student would learn as much of orthographic projection from the drawing of a spur wheel, a bevil wheel, an eccentric, or a plummer block, by plans, elevations, and sections, as by projecting cones and cylinders, whilst his acquired knowledge of mechanical drawing proper, would be infinitely greater.

The examination of pupils in English Art Schools, is almost exclusively in the projection of geometric models, and seldom or never

necessitates the knowledge of machinery. The reverse of this should be the case. What we should desire to see the student acquire a knowledge of, is the details and actions of machines, because this would involve a knowledge of projection.

ANATOMY.

Instruction in this, would appear not to exist in the majority of the schools. In the whole of the collection, I discovered only four anatomical drawings. They did not appear to indicate any system of instruction, and were inferior works.

"Sixthly.—The mode of teaching the figure, and the position it takes in the course."

In the municipal schools, the human figure seems to be regarded as the basis or starting point of art study, instead of as with us, a very advanced subject. Thus in several schools, the course of study commences with 1. Elementary drawing; 2. Studies of heads, from copies; 3. Ditto, from casts; and 4. The same from the living model. After a study of the human figure, a course of ornament is commenced, from the copy and cast. In the programme of one school, I remarked that the first subject was figure drawing, and the last, geometrical and perspective, simply reversing the plan of study pursued in English Schools of Art.

With reference to the mode of teaching the figure, I cannot help regarding it as superior to our English method, as a system for workmen. Outline from the flat and cast, of the intensely accurate character demanded by the Department, is not inflicted on the French artisan, as it is on the English, drawing from good examples of lithographed shaded copies, seeming to take the place of outline drawing; and when the student has arrived at drawing from the cast, the most rapid method of work is taught him, the aim being to get truth of effect and intense accuracy of spirit, rather than an effeminate beauty of workmanship. By the French artisans, the roughest and commonest materials are used, apparently with indifference to medium, vehicle, or method; he sees beauty of effect or form, which he strives to reproduce in the readiest manner, consistent with truth; he appears to be solely concerned with the true rendering of each cast, shadow, or half tint, or reflected light, and the means used, whether of material or style of work, seem to him to be a matter of no consequence.

Yet these French artisans produce drawings of the human figure, incomparably more powerful in effect, more true to the cast, more poetically rendered, than any works produced in our Art Schools in

England; and do this without having to pass the ordeal martyrdom of months of outline practice, or practice the slow torture of stippling with the chalk point. The plan of using good shaded copies as an elementary stage, and advancing from this to drawing from the cast, in the French manner, is, I think, well worthy of consideration for Schools of Art in England. Too much time is occupied with us in getting finish, merely as finish, before the student knows in what true finish really consists. Our drawings also are on so small a scale, usually, that bona fide finish, the true rendering of every detail, is nearly impossible in them.

We require an intermediate stage in our course of figure drawing, between outline and shading from the cast, and this suggested stage, which only now exists nominally, should embrace the study of the figure in light and shade, from copies, and standard works or copies for Art Schools, should be procured and adopted.

"Seventhly.—The instruction in modelling, as evidenced by the results."

Modelling appears only to have been studied in a few schools, such as the municipal schools and the Toulouse school, in the latter, forming one of three subjects (painting, sculpture, and architecture,) to which valuable prizes are given, enabling the successful students in those subjects, to study in Paris, and giving them a fixed sum for maintenance during their period of study there. In the schools of the Lequiens, father and son, and of M. Réné Zink, modelling seems together with shading in chalk, from the cast, to occupy the principal attention of the students, and in the schools of the Lequiens, who are professional sculptors, modelling is carried to great perfection. Apparently the figure is studied without any preparatory course of ornamental modelling, and examples of ornamental modelling were very rare in the exhibition. I can hardly account for this, seeing how very generally ornament in plaster, wood, and stone, is used both exteriorly and interiorly in French buildings of every class. With such a demand for knowledge of ornament, I should have thought ornamental modelling would have been very generally studied. The modelled studies generally, were alto-relievi of the antique and life, spiritedly, though in many cases coarsely modelled, never erring on the side of feebleness, and not always stopping short of exaggeration.

The best model in the exhibition, was that which obtained the 4,500 francs prize at Toulouse, an alto-relievo, a well thought out composition, and betraying much knowledge of the human figure.

PART THIRD.

"A Comparison of the Productions of the French Schools in the Aggregate with the Works of our own Schools, especially with Reference to any Suggestions they may offer for the Improvement or Modification of our own System," with Suggestions for the Encouragement and Developement of Art Education in England.

If the aggregate works in the Exhibition be compared with those of English Schools of Art, either with reference to the general tone and quality of art works exhibited, or as a means of contrasting the systems of art education on which the two sets of works have been produced, the comparison thus made must be entirely in favour of the English work and the English system. I have spoken strongly of the individual superiority of some schools in France, and of the great perfection of works in a few stages of art instruction. The aspect of the question is, however, reversed when considering the schools, their works, and their systems of instruction in the aggregate. It is always a source of pleasure to see any one school achieving great success in art, and frankly to recognise its superiority; but these isolated cases cannot depend on the virtue of a general and public system of instruction, but must be solely attributed to the individual energy and ability of their masters or directors. Otherwise there would be a tendency to equality of excellence in the various collections, resulting from a similarity of system of instruction, whereas the most complete contrasts are to be found in the character and quality of the majority of the schools' works, the most excellent and the most contemptible collections being placed side by side in the exhibition, with a profound indifference to any opinions which may be formed on, or comparisons made of, the collection in the aggregate.

If we except the subjects of drawing from the cast in chalk, modelling, elementary mechanical drawing, and the making of working models of machinery and details of construction, it may with strict truth be said that there is no system of art instruction observable in the French productions. After a conscientious and careful study of the exhibited works I was at a loss to discover in the great majority

of the schools where the course of study commenced and where it ended. If only the elementary works were shewn, the management which could allow such examples to be used as copies was both ignorant and chaotic; and if the advanced works alone were exhibited the general display was indeed a pitiable one.

It will be seen on reference to the notes, which I made in Paris in presence of the works, that the greater number of the schools displayed a vast preponderance of copies of heads in chalk from lithographs, making the exhibition wear the aspect of the show-room in a gigantic print shop. Very few schools exhibited in more than six stages of instruction, and even in the Municipal Schools there was scarcely that number of distinct branches of study represented. Many classes only shewed specimens in one stage of study, and one school shewed a solitary drawing of a lonely aspect and a miserable character. Now, it is difficult to believe that the distinct stages represented was a proof of the actual number of stages of study pursued in each school, yet it is none the less true that these works were all that each school sent to represent its course of study; we may also fairly suppose that in a metropolitan exhibition the full strength of every school would be displayed, and if better works in either elementary or advanced sections had been produced in the schools, such works would probably have formed part of the exhibition. (I would except in this remark the collection of one female school referred to specially in the notes.)

In order to institute a comparison with the English system of instruction and course of subjects, I must briefly refer to the latter. There are in the English Schools of Art 23 stages of study, comprising elementary and advanced subjects in 61 sub-divisions. This course includes every possible class of elementary art instruction required by the artizan or art workman, with the exception of practical geometry as previously described. And then these stages do not exist in name alone. In a large proportion of nearly 100 Schools of Art instruction is actually being given in nearly all the stages and sub-divisions referred to. Competitions annually occur in each school, and medals are awarded to successful works, and when the best works in each stage are further submitted to more stringent competition in London for national medallions, I find that (taking any year at random) out of 31 stages admissible to national competition for medallions in 1862, 23 stages received awards, and that, as far as I have yet been able to learn, every subject of study in the course of instruction which can be

rewarded with a medal, has been so rewarded, and the reward carries with it the necessity of a competition of works in every stage.

This is positive proof of the comprehensiveness of the English system of instruction, and shews also that not only have we a system comprehensive in plan but vital in practice, designed to meet the artistic wants of art workmen in almost every branch of industrial art. We give them the opportunity of study in no less than 61 subjects. Rewards of medals are offered in 44 sections, competed for, and are obtained; and without selecting a favourable year, the statistics shew that in the year 1862 of 31 advanced stages competing for the highest reward 23 stages were successful.

A comparison, then, of the English and French systems of art education is overwhelming in favour of the former. I should consider it nothing less than calamitous if any serious modification of our English system were made, with a desire of assimilating it to the French, for if this were done, instead of advancing steadily as we have done for the last twelve years, we should be retrograding. This view of the subject is, however, perfectly consistent with our adoption of that which is excellent in the systems of individual schools, and incorporating it with our own system, and I submit to the favourable consideration of the Department the advisability of a further examination, by a few competent masters, of the management and discipline of some of the schools mentioned favourably in this report; the information to be sought for in the class-rooms of the schools themselves; and in the close observation of the methods of study adopted by the best schools. More good would result from such an examination by practical men, who have from experience the knowledge of where real difficulties lie in our system, than from the criticism of all the exhibitions in the world.

My own opinion derived from observations on the subject, extending over many years, is that though our system of art education is still imperfect, it is yet by far the best plan of art education in existence;* and that the difficulties which arise in its working are not the result of the system, so much as the want of true educational ability in the men who work the system. More Schools of Art are shut up by the masters than by the rules of the Science and Art Department, and this is the case not from any unwillingness to perform their duties as Art Masters by the masters themselves, but because, by education and their

* This refers to the original School of Design system, more fully developed since 1851 in Schools of Art.

own tastes and inclinations, many men who can take certificates are radically unfitted to become educationalists.

The most notable feature in the collection in the Palais de l'Industrie was the absence of works in colour either from copy or nature, and the singular paucity of drawings from nature either in outline or shaded, or of mechanical drawings from the actual machines, or designs for manufactures. This also contrasts very unfavourably with our own system of instruction, by which a large number of all these works are annually produced in our schools.

It is apparent to me that the most valuable suggestion made by the exhibition of the works of the Schools of Design and of public and private drawing classes, in one collection at Paris, is the great good which would result from holding a similar exhibition annually in London. The taste and knowledge of Art possessed by the mass of the middle classes is more affected by the character of the instruction given in middle class schools, public and private, than by the influence of Schools of Art. Such a display as that which was made in the Palais de l'Industrie must make the French keenly alive to the radically false principles on which a large number of their children are taught, and it has already, I believe, excited an opinion that a great reform is needed in the subject of drawing.

Similar good would, I am persuaded, result if facilities were offered at the South Kensington Museum for the annual exhibition of works produced in the drawing classes of schools, institutions, and colleges (not Schools of Art), with a view of enabling the public to judge of the systems of art instruction carried on in middle class schools.

The first step towards rendering this possible has already been made by the Department. The medals awarded to provincial Schools of Art have hitherto been awarded in the provinces. By a recent regulation of the Department all works in competition for medals are in future to be transmitted to London, and the medals will be awarded there in March of each year. By this means all the competitional works will be collected in London at one period.

I would propose—1st. That the National Medallions be awarded at the same time, and afterwards that a public exhibition of the whole of the competing, as well as the rewarded works, be held in London in the summer, and if possible during the exhibition of the Royal Academy, when art lovers usually visit London. 2nd. That all public schools, colleges, or institutions (not Schools of Art), be invited to send specimens of the works produced in their drawing classes, such

works to form a supplementary exhibition to that of the Schools of Art; that regulations concerning the character and subjects of works eligible for exhibition be drawn up by the Department, especial reference being made to the proportion of works in the various stages of instruction, so that all the drawings from any school shall not be of one kind. At least one-fourth of the works from all schools to be from nature, the cast, or model, and the number of landscape from nature to be restricted. I would have these drawings compete with each other for medals, and when any school was specially successful, a Medal of Honour should be awarded to its Teacher of Art.

The competitions of the Schools of Art and the public schools' drawing classes should be kept entirely distinct, the indiscriminate mixture of the collections in the Paris exhibition causing great confusion, and having a very bad effect. The collections might be distinguished by such titles as "The Schools of Art Exhibition" and "The Public Schools' Art Exhibition." By such a test educationalists and schoolmasters would soon discover what it was possible to make pupils learn in the subject of drawing when competent masters were employed, and the public criticisms evoked by the works would not only draw attention to art as an educational subject, but expose sham education where it existed, and would continue to exist unless subjected to some such crucial test as that which I have proposed.

Besides the exhibition in London of these works, I would propose their further exhibition in Edinburgh and Dublin, and in three provincial towns in England—Bristol in the south, Birmingham in the midland counties, and at Manchester, Leeds, and Sheffield in successive years for the north. The expense of transmission and fitting up of the exhibition in these places would, I believe, be covered by an admission of a penny, and if the collection was only retained for a week in each place the drawings would not be detained more than ten weeks—four for London, one each for five other towns, and a week for travelling from place to place.

Another suggestion I would desire to make is concerning the advantage which would be derived from the establishment of provincial branches of the South Kensington Museum.

An objection has been raised in many quarters that the South Kensington Museum, in its formation of collections and their maintenance, absorbs more than its due proportion of the annual Parliamentary Grant for Science and Art, leaving little, comparatively, to be employed for the encouragement of art in the provinces. It has been

urged that the influence of the South Kensington Museum is more local than general, and that this must of necessity be the case so long as a great variety of distinct collections are permanently located in one place, the selection from the Museum comprising the Travelling Collection not materially affecting the question.

This objection might, however, be removed without seriously endangering the value of the South Kensington Museum, by the distribution of some of its specimens to *Branch Museums* where important manufactures are carried on.

Such Branch Museums should be always located in the Local School of Art.

Just as it has been found advisable to have Provincial Schools of Art, so would it be advantageous to have Provincial Museums of Art, the specimens in the museums belonging to the Science and Art Department as completely as if they were still at South Kensington. The possession of such collections by the large Provincial Schools of Art would be a source of popularity and attraction, besides being of immense use in the furtherance of the technical studies of each school.

Once commenced by the Department, local contributions on loan, or as donations, would help to increase the interest and value of such collections.

The Branch Museums should contain, specially, examples of industrial art representative of the manufactures carried on in each district.

Thus, at Birmingham and Sheffield the bulk of the collections should consist of examples of good taste illustrating true principles of design in metal work, such as specimens of artistic workmanship in chasing, whether in silver, gold, or bronze, wrought metal work in iron and brass, specimens of casting in the common or precious metals, examples of good design in fire-arms or cutlery, of gilding, bronzing or inlaying, japanning, polishing, &c., &c. In the potteries at Stoke, Burslem, Hanley, and Worcester, seats of the manufacture of pottery, porcelain, and glass, might be located specimens of the fictile arts, in which the South Kensington Museum is at present so rich, such as ancient and modern pottery, glass, and painted porcelain.

Leeds, as the seat of the machine and tool trade, might be supplied with some of the many admirable models of machinery now in the museum, with the greatest advantage to the artisans studying in the School of Art, and to the trade also.

Such a distribution of examples would, in my opinion, have more influence for good on the manufactures of these several districts than

results at present from the concentration of all the collections at South Kensington.

London might still maintain its metropolitan right to a more extensive and more varied collection than any one provincial town, whilst each large provincial town should possess at least a complete collection of the best examples of workmanship in its own branch of manufacture.

Remembering how general the study of mechanical drawing is becoming in France, it seems little less than a misfortune, that the Department of Art should have recently abolished the examination in advanced mechanical drawing of art masters, and no longer grants a certificate for that subject, because this will necessarily discourage the teachers of art schools from qualifying themselves to give instruction in this subject. The character of mechanical drawing required for the first certificate examination being geometric or orthographic projection only, is not of much use besides its educational value to the masters themselves, little use being made of it in Schools of Art. The kind of drawing required in the provincial schools, in this subject, is machine drawing of details and actions of all kinds of machinery, a mathematical knowledge of mechanical principles, and great experience in drawing from the actual machine. At present, this has to be learnt by the art master after his appointment in the provinces, and when he feels the demand for it, and has less time for acquiring such knowledge than he had whilst studying in the training school.

Of all the subjects, after the elementary certificate subjects, that of mechanical drawing is the most useful to the art master in the evening classes of Schools of Art, and I would most strongly urge the adoption of practical mechanical drawing, as one of the subjects which an art master must necessarily be examined in for a certificate, before appointment to a provincial School of Art. Together with mechanical drawing and projection, might be included the making of models for construction of works in masonry and carpentry, in the mechanical certificate examinations, so that instruction might be given in these subjects in English Art Schools, as it is already offered to the pupils of many of the French schools, whose works in this branch have been described in the notes.

I would also suggest that the Science and Art Department should take the initiative in procuring for English Art Schools a complete set of examples for the study of mechanical drawing, and the immediate distribution to each school of a set of the French copies referred to in my report.

The greatest difficulty to which Schools of Design and Schools of Art have had to contend with hitherto, has been the want of good examples to be used as copies in the various general and technical classes existing in a good Art School. I am aware that this is a bold statement, but it is one which is made only as the result of experience, and from a conviction of its truth. And I do not hesitate to express my belief that the production of really good examples for the study of drawing, and painting in all its branches, from the most elementary to the most advanced subjects, would be the greatest benefit that the Science and Art Department could confer on the art education of the day.

The copies already produced under the auspices of the Department, consisting of lithographed shaded examples of ornament, outline of ornament and figure, chromo-lithographs of flowers, landscapes, casts from nature of foliage and fruit, have been of great service, but these only can be used in a few stages of study. The text books also, of geometric and perspective drawing, by Burchett, and of orthographic projection, by Binns, are of great value to students, their high price only preventing the adoption of such books as text books in schools.

I cannot well believe that a better use could be made of some of the public money entrusted to the Department for the development of art education, than by encouraging the production of art educational examples in every branch of art study, and of text books in all the elementary subjects.

We grievously want such examples in many stages. Among others required may be mentioned the following:—examples of architectural drawing, working drawings and details of domestic architecture; examples of machine drawing in outline, with methods of working shewn; copies of shaded figure drawing, hands, feet, heads, and the full figure, from the antique and from nature; good subjects of perspective and model drawing in outline and shaded, on a large scale, for use as copies, illustrating finish and manipulation; cheap text books of geometrical, perspective, and model drawing; examples of good design on true principles applied to the various branches of industrial art; specimens of drawing in outline or half tint of drawings of foliage, animals, buildings, and the human draped figure.

These examples are absolutely necessary for the satisfactory conduct of an art school, and at present cannot be obtained. Make-shifts can be procured at the print shops, doing more harm than good to the student, and with such, for want of better, the students and masters are obliged to be content.

I would strongly urge upon the attention of the department, this want of examples, and the great good which would result from the want being supplied. Such an endeavour would surely come within the legitimate action of the Department, and the publication of sound educational copies at a moderate price, by the Department's agents, would reach quarters where the influence of Schools of Art is never at present felt.

Before concluding, I would express my earnest hope that some inclination may be felt by the department, and action taken for the encouragement of Schools of Art in the large provincial towns where the manufactures, which are the life blood of England, are carried on. It is, from a commercial point of view, as important to encourage the artistic development of design, as applied to textile fabrics, the fictile arts, and metal work, in the provincial cities, where tens of thousands of art workmen are employed, as it is to provide one more holiday sight for the inhabitants of the metropolis.

The best possible view to take of the Majolica plates and Venetian glass, which are now locked up in glass cases at South Kensington, is a business view of their value as examples of study to the manufacturers of porcelain and glass, in England, and not as objects of curiosity for the connoisseurs and dilletanté, or holiday sight seers of London.

There is another aspect of this centralisation of everything at South Kensington, which bears the feature of an outrage on common justice. The majority of the objects in the South Kensington Museum, have been purchased with public money, and all classes who have contributed towards the funds which have purchased these examples, have a claim to the use of them for the purposes of study. How then are the artisans of such populous cities as Bristol, Leeds, Birmingham, Manchester, Liverpool, and Sheffield, to use these public collections, so long as they are permanently located at South Kensington?

If the museum were the result of any local action of the public men of the neighbourhood of London, or of London itself, and its specimens were purchased with their subscriptions, the provinces would have no right to complain; but so long as it is the result of the appropriation of public money, the public in the provinces have a right to participate in the advantages to be derived from the museum. It would be as unreasonable to expect the people of Liverpool and Manchester to pave and drain the streets of London, as it is to require

them to build and furnish museums of fine arts for the metropolis, when similar institutions are as urgently required in their own cities, as in London.

Even with the difficulties now encountered, art in England is making a triumphant progress. By the action of Schools of Art on the masses, taste and feeling are being communicated to the working classes, and by the publication of art periodicals, and the reproduction of pictures by means of engraving, by the holding of exhibitions of pictures and sculpture, by the operations of art unions, and by the revival of Gothic art, with its subordinate arts of stained glass, sculpture in wood and stone, of metal work, and embroidery, a refined knowledge of art in its highest walks, is rapidly becoming a characteristic of the upper and middle classes.

It is the privilege of the officials of the Science and Art Department, to live in an age when both parliament and the people are willing to devote large annual sums of money to the fostering and development of this reviving love for the beautiful, and the responsibility rests with them, whether that portion of the wealth of the nation which is devoted to art education, shall be sown in fruitful places and be productive of renewed and increased wealth, or hoarded in barren places for the amusement, and gratification, and profit of the few.

In conclusion, I would apologise for the length of this report. It was my desire and intention to make it much more brief than it is, a wish which I found could only be fulfilled by an injustice to the French works, or by sacrificing the good which I hoped might result to our own system of art study, from a close scrutiny and a complete report.

I have regarded this task as a privilege, whilst it imposed a grave responsibility. For the first time in my recollection, the Science and Art Department has sought practical assistance from practical men, and I have endeavoured in my own case to give such suggestions as, derived from a somewhat wide experience, would be of practical value to our system of art education.

I have spoken openly upon the merits and demerits of both systems of art education, French and English, because I thought that public money was expended in sending me to Paris to ascertain the truth, and that no evil could result to well disposed persons, from my expression of the truth, as I found it in France, and as I know it in England.

My sincere hope is that Schools of Art may prosper in England, and that no penny-wise policy may be allowed to mischievously curtail the parliamentary grants for their encouragement and support; lest we be found to be like the penurious husbandman, who would not sow the seed, and therefore could not reap the harvest.

I am, Sir,

Yours faithfully,

WALTER SMITH,

Head Master of the Leeds School of Art.

EDWARD BAINES AND SONS, PRINTERS, LEEDS.